

the BUNKFOLDER

an e-journal for the book binder and book artist



Mica flagbook by Hedi Kyle. Photo by Paul Warchol.

Volume 3, Number 1, Fall 2006

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To contact the editors, write to:

<bonefolder@philobiblon.com>

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The Story in the Cards: Intimacy, Empathy and Reader Response

By Kristin Baum

What could be more central to our affection for libraries than the card catalog? Libraries are repositories of history, and the card catalog is the crucial self-published document in the history of each library. It is a big, slow, beautiful thing, built over generations by many unthanked people. It has flaws and oddities and secret strengths. Why not write about it? ~Nicholson Baker

In the late 90s both Nicholson Baker and David Bunn responded to their complex feelings about the dismissal of the card catalog. Baker wrote of affection for the paper database, the injustice of its discard and advocated for its preservation as a historically significant document. Bunn, too, arrived at a preservation mission as well, by adopting and maintaining a collection of 2 million cards, which he utilizes in installation pieces. His work not only preserves the artifact of the card, but more interestingly the process of reading and associating one card with another – subject to subject, title to title – and the role of materiality embedded within this process. In the early 90s, artists Ann Hamilton and Ann Chamberlin, along with readers from the San Francisco community “told stories” of their own favorite books in a public art project which now graces the dynamic walls for the San Francisco Public Library. Such projects highlight our affection and gratitude for the card catalog; they recognize how we find refuge in libraries and how intimately we are touched by the books that shape our lives.

When confronted with the discard of my own library’s public catalog, my feelings were – and still are – mixed and contradictory. It is only somewhat clearer to me than it was 18 months ago. What is apparent is that many of our feelings surrounding the card catalog relate to preservation, but preservation of what? I suspect many things: the idea, the artifact, the information . . . but more elusive things, as well, like the story and memory embedded within the cards, and in our minds and hearts. Barry Lopez once wrote that “the stories people tell have a way of taking care of them. If stories come to you, care for them. And learn to give them away where they are needed. Sometimes a person needs a story more than food to stay alive. That is why we put these stories in each other’s memory.”

Stories are built around small occurrences with grand effect; and unexpected small occurrences can be powerful, evoking remarkable responses. It is the essence of the Butterfly Effect in chaos theory; wherein a slight flutter of translucent wings might shift the winds. As a butterfly is an innocent witness to the effects of its beating wings, so do I note the success of the cARTalog Project. The remarkable beauty of the project lies in

Nowhere does [artist David] Bunn take on the computerized catalogue as adversary; there is no hostility to be found in his work, only an implicit sadness that the physical link between seeker and thing sought has been severed. Materiality does still matter, the work suggests; it is instrumental to both intimacy and empathy, relevant to the course of human events. ~Leah Ollman, on artist David Bunn,

the collaborative yet intimate response of individual creative readers who shared the stories and memories that 3x5 cards inspired in them.

What is cARTalog?

cARTalog is a community-based art project intended to honor the University of Iowa Libraries retired public card catalog and offer a rebirth to the long-loved card file which would have otherwise met its fate in the recycle bin. The five library staff who founded the project in 2005 were able to salvage only one fifth of the Libraries’ public card catalog for the cARTalog project, approximately one million cards.

Participants – from Iowa, across the country and around the world – were invited to adopt cards and recreate a home for them in whatever way was most meaningful to them. Over the year and half duration of the project, over 500 individuals and organizations requested cards for countless projects – some known at conception and others which are still in a phase of germination. Demographically, participation was organic and well-rounded, representing international and intergenerational scope. Cards found rebirth in the hands of preschoolers, retirees, students, teachers, children and parents and grandparents. Among these participants emerged artists, writers, librarians, comedians and musicians, to name a few.

The cARTalog Project involved several non-juried satellite projects including an online gallery, a K-12 Exhibition, a Mail Art Project, General Exhibition (which was open April-July 2006 in the North Exhibition Hall of the Main Library), as well as a new library collection.

Who is cARTalog?

The success of the cARTalog project is due to the participants and their enthusiasm. While the individual pieces provide a diversity of artistic vision and intent, as a collective whole they demonstrate how libraries can enable collaboration, connection, and the remembering and relating of stories. The art offered up by cARTalog artists is evidence of our curiosity, nostalgia for the “material familiar,” and aspirations for its future preservation.

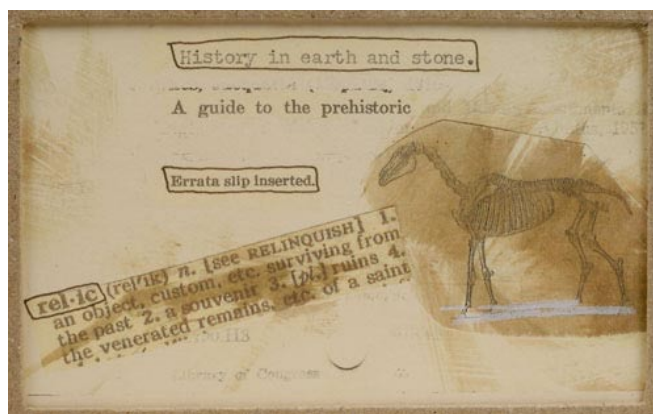


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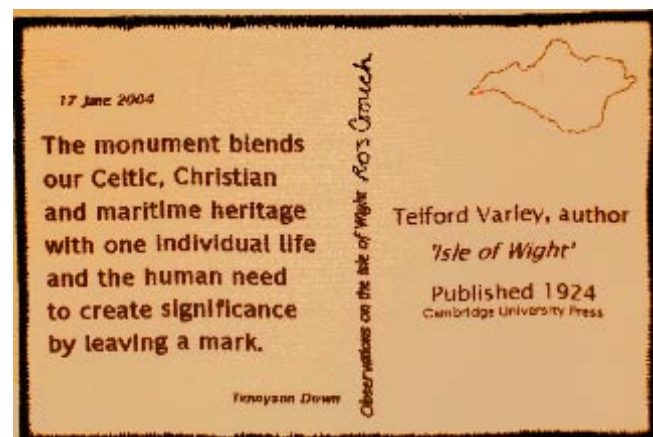
As someone who sat on the floor of her studio, sorting and “dealing” cards into different categories – of topic, title, or project use – it became evident to me early in the project that one card could become an unassuming Muse that might feed a piece from any number of angles. The manner and intention with which an artist might use cards is wide open.

How the cards were used in a piece was as interesting as the pieces themselves. With each cARTalog piece, consider whether the artist adopted it as merely material substrate, or something more. It is moving how each individual found his/her own story in the cards, and retold it to us new ways. Among the 100+ submissions we received over the course of the project, we found artists responding to call numbers, keywords, title, cards in a series. We learn of books and people they’ve loved, places they lived, things they’ve lost. The artists’ work demonstrates places of refuge the clothes we wear, political stances and religious beliefs. We find philosophical questions “Who’s Business [is] Art?” columned in test tubes, a Chicago skyline, sacred songs and a cyanotype Buddhist Thankga “Painting” inspired by the LC call number beginning BQ.

Beth Carls
New Brighton, Minnesota
Everything Old



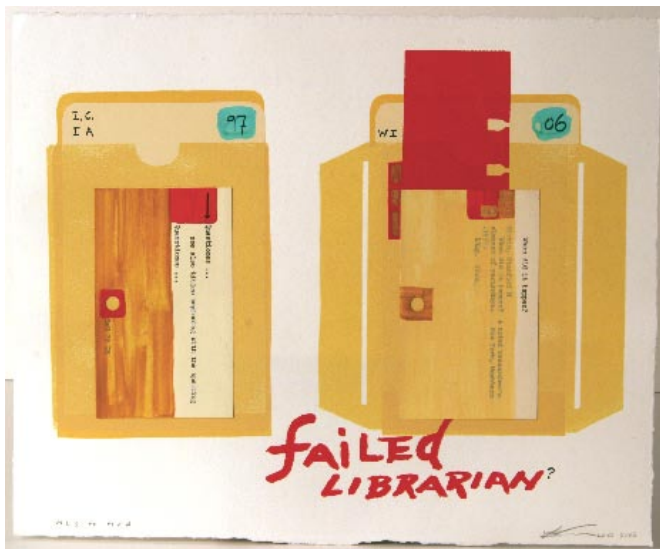
Ros Couch
Oxon, United Kingdom
Observations of the Isle of Wight: Tennyson Down
(recto and verso)



[Ros Couch con't]

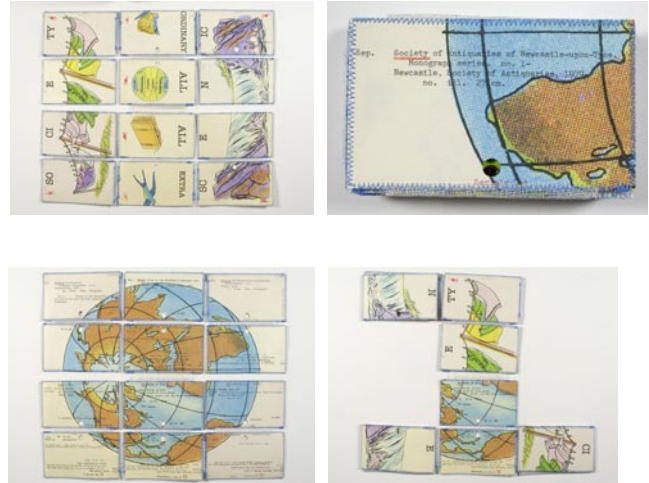
On browsing through the titles I found several relating to the Isle of Wight. As I had spent an enjoyable holiday in 2004 walking the Wight coastal path I immediately felt a connection with the subject matter. The 5 textile pieces inspired by the card are constructed from artist-dyed and/or digitally printed fabric, wadding and pelmet Vilene. Layers are machine and hand stitched, some with additional appliqué using various materials. I chose to work in a postcard format (6 by 4 inch) for several reasons. The postcard signifies holidays and relates to some extent to the original index card. My pieces are more like the souvenir postcards you buy for yourself to stick in a journal than ones you intend to send. I added my own musings on the backs of the postcards to reflect my thoughts about each location while keeping the author on the chosen index card in mind too.

Karina Cutler-Lake
Berlin, Wisconsin
MLS to MFA



Karina Cutler-Lake was a student at the University of Iowa School of Library and Information Science before switching to the MFA program in Printmaking. I can admit this now: I really wasn't a very good student of library science. I will never be remembered for my scholarship within the program. Our on-line catalog at the time. . . was unfriendly and stubborn. The specifics of the LC system stymied me. (I'm a Dewey Girl. All the way.) I just wanted to draw things. That . . . night class on reference materials really sent me daydreaming. But a walk though the stacks was, and still is, an instant inspirational mood-booster. There are answers in there. You've just got to dig them out.

Laura Gunnip
Leeds, England
All Extra Ordinar Scenic Society



Each word comes from the title of a book included on these 12 chosen cards. The images were found in a children's illustrated dictionary (*The Learn-at-Home Illustrated Dictionary*, Volume 6, St-Zo, Golden Pleasure Books Ltd, 1962, bought for 10p). Both the words and images were ink jet printed on to the individual cards. I utilized machine stitching to attach hinges keeping in mind the hole at the bottom of each card. This artist book is quite compact and familiar in shape. I hoped to create a celebration of the library card catalog when the book is fully unfolded, guided by little red letterpressed hands, to reveal the confirming information printed on the cards. I enjoyed the challenge of using these 12 cards as I am big fan of paper and not the screen.

Cheryl Jacobsen
Iowa City, Iowa
Nicolette's Letters



The card that remains whole in this piece references Nicolette Gray's wonderful and important *Lettering as Drawing*, a book that explores the expressive, artistic line qualities of letters. Until I saw the cards for this project, I didn't know that *Lettering as Drawing* is a later edition combining two original books by Gray, *The Moving Line* and *Silhouette and Contour*. You can find the cards for each of these earlier books in pieces above and below the whole

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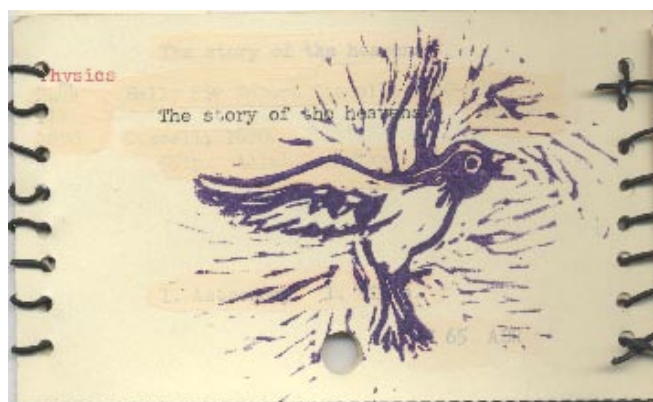
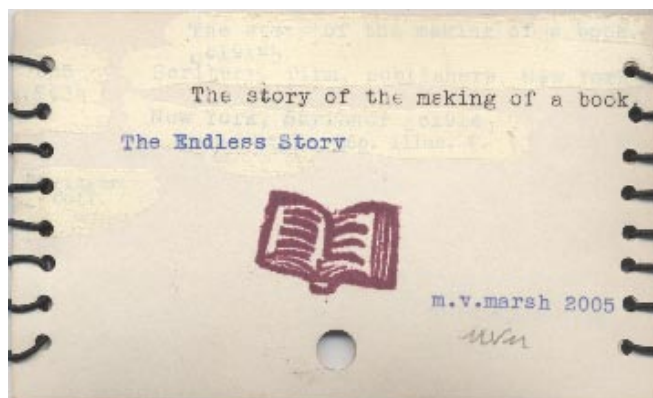
card. Titles of the original books are written in lettering appropriate to each. Text from the books appears written down both sides of the collage. I was surprised at how precious these little cards, which at one time helped to find some of my favorite lettering books, were to me and I'm so glad to be able to create some sort of lasting visual tribute to them and the books they located.

Roberta Lavadour
Pendleton, Oregon
Strictly Private



Instead of creating an artwork with the cards that would treat them simply as substrate for other media, I wanted to put them into a contemporary political context without any embellishment. The stamps and materials I've collected over the years, (many of which were surplus from the Hanford Nuclear Facility, where the nuclear material for the first atomic bombs was developed) seemed so antiquated and nostalgic until recently, when they've have a more sinister relevance.

Mary V. Marsh
Oakland, California
The Endless Story

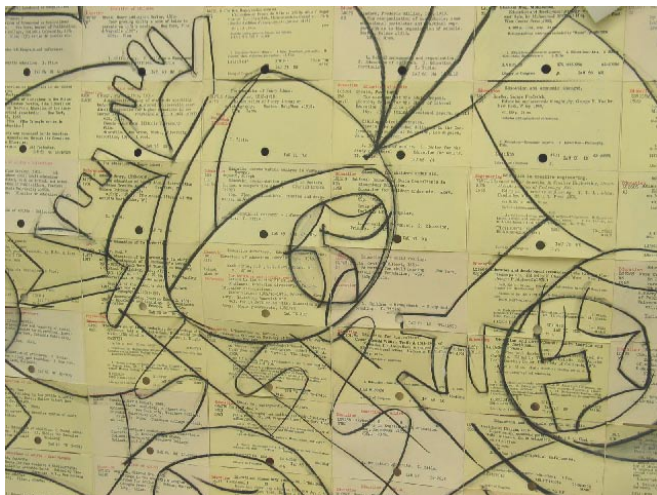


I requested title cards for "the story of..." I wanted to create an endless story. I constructed the book with no beginning or ending. Images from fairy tales suggest the weaving of myth and fiction with truth to tell stories, a cyclical history of humanity.

Robert Possehl

Viroqua, Wisconsin
Relationship Requiem

Relationship Requiem created a suspended orbiting



environment of wire, cards, and brass card drawer rods which shifted ever so slightly with the air currents brought by the library users who passed beneath. The hanging installation was juxtaposed to a set of drawers on one side of the gallery, and his “scArDoll / hammock” on the other. His piece focuses on the evolutionary process of library technology (rather than individual cards). He noted “it’s about the death of the card catalog . . . and you can’t have death without life.”

Marlene Russum Scott
Oak Park, Illinois
Charta Catalogus



Specimen box assemblage featuring bones and “feathers” made of cards. The label reads “Bones and feathers from endangered species: Charta Catalogus. One of the most recognized birds in modern history. Typically found in quiet metropolitan locations. Docile in nature, allows gentle stroking from adults and children. Flock almost completely destroyed in the early 21st century by the InfoHawk in Iowa City, Iowa. Successfully breeding with the artistas species has produced unique but sterile specimens bearing little resemblance to the original

Nicole Wolfersberger
Bloomington, Indiana
Stenciled Euchre Deck



This pack of playing cards is printed using the traditional method of printing playing cards. This process was employed for hundreds of years in both Europe and America . . . using stencils of each suit cut from heavy cardstock. This cardstock was then covered with layers of oil paint to give it some strength, and then the number (or pip) cards were all stencilled using an opaque, non-sticky ink. The face cards were made using woodblock prints for the outlines, and different stencils to fill in the colored portions. In this deck, I have used the above traditional methods but for my stencil cardstock, used the catalog cards, and then printed the deck on more catalog cards. I liked the idea of juxtaposing these two “outdated technologies” into one cohesive (and potentially usable!) project.

Sally Gore & Lynne Simmons
Worcester, MA
Dr. Bones



My first thought when I saw the cards was that they were the color of bones. That, coupled with the thought of how the card catalog has become extinct in most libraries, gave me idea to create a fossil of some sort. Taking off from the definition of dinosaur as a relic, it all fell into place. As we're a medical school, bones were fitting for our contribution.

How does the story end?

The cARTalog project came to its close in August 2006 when it held its final exhibit at the Iowa State Fair in Des Moines, Iowa.

It is relief and a joy to know that all of the million salvaged cards have been adopted – the last bulk by several Midwest artists as well as by two larger entities: Prince George's County Memorial Library System of Hyattsville, Maryland and Open Art, a large scale intergenerational public art project, of Des Moines, Iowa. Open Art has already distributed cards to over ten schools and institutions within the Des Moines area.

At this time, pieces submitted to the project may be viewed in a variety of ways. The online gallery features all of the work submitted to the General Exhibition, most of the Mail Art submissions, as well as a few digital submissions. University of Iowa Special Collections will be acquisitioning a majority of the pieces into its own manuscript collection along with supplementary material including correspondence and print matter supporting the project. Most pieces will be available for viewing in Special Collections sometime in the year 2007. In addition to the project website, projects will also be a catalogued digital collection available for viewing online in the Iowa Digital Library at <<http://digital.lib.uiowa.edu/cartalog>>.

With the acquisitioning of these cARTalog projects, it is interesting twist that the library finds itself acquisitioning that which was once de-accessioned. The cARTalog collection at the University of Iowa thus becomes another story – of our library, of those who participated, and those who come to read it for themselves. It is a story rich with interesting characters and vibrant energy

The Many Faces of cARTalog

The cARTalog project involved a series of satellite projects which included:

cARTalog Web <<http://www.lib.uiowa.edu/pr/cartalog/>>

Designed by UI Libraries Donald Baxter, the website provided the primary venue for promoting the project and sharing updates. Featuring an online gallery and links to press on the project. A majority of the digital imaging and photography

was completed by UI School of Library and Information Science students Steve Tatum, Amber Neville and Shannon Cody.

The K-12 Exhibition, October 29-31, 2005

This exhibition highlighted projects completed by art classes at local area schools in grades ranging Kindergarten to 12th grade. Seven schools and nearly 400 students participated by creating collages, sculptures and exquisite corpse books. The project was organized by UI Libraries Book Repair Supervisor, Susan Hansen and area art teachers Cerina Wade, Rachel Ayers, Lisa Hildebrand, Gwen Leslie and Becky Kobos. All work was exhibited in the UI Libraries North Exhibition Hall.

Mail Art Project was organized by Mail Art enthusiast, Sarah Andrews, a UI Library Assistant in Acquisitions. Sarah listed the call for entries on Mail-Art The Forum <<http://mail-art.de/>>.

Kiyotei's Den <<http://art.net/~kiyotei/>>, Dragonfly Dream <<http://www.dragonflydream.com/MailArtCalls.html>>, and <<http://postcardx.net/>>. It was her savvy posting that brought cARTalog its wide-spread and international audience. Over 60 Mail Art submissions were received. Interest in the mail art project is ongoing.

The General Exhibition was the culmination of the project and features over 60 pieces which include a variety of sculpture, assemblages, books, prints and even clothing. The exhibition featured artist and educator Robert Possehl, who calls himself an "itinerant imagist". His installation piece, Relationship Requiem, created a wire and card environment in which viewers could explore the evolutionary process of library technology, as well as the infinite ways in which we relate to the cards, books, ideas, and relationships.

Footnotes

1. Requiem for the Discarded, Library Journal, May 15, 1996
2. Art in America, November 2000. Bunn's installation pieces include I feel better now, I feel the same way, 1996; Here, There, and Everywhere, 1997; Double Monster, 2000.
3. From Crow & Weasel, 1990.
4. Visit Kathy Mitchell in the online gallery.
5. Visit Shirley Sauls, Sally Orgren, M.D. Falconer, Sammy Rice in the online gallery.
6. Visit Sky Pape and Gonzalo Torné in the online gallery.
7. Visit Dee Hibbert-Jones, Emiko Waight, Lucy David, Jim Canary in the online gallery.

Kristin Baum finds repose in the diverse and curious world of bookbinding and book arts after years of youthful adventures in comparative religion, existentialism, narrative theory, poetry and studio art.

She graduated from the University of Iowa with an M.A. in Religion and Literature and from the University of Iowa Center for the Book. She is interested in the sacred and symbolic qualities of books and manuscripts, and specializes in the materiality of book structure as evidenced in historical binding structures and contemporary artist books. Her book studies and art are invested in an interdisciplinary approach; exploring the book as maker, reader and conservator.

Currently, Kristin is Assistant Conservator at The University of Iowa Libraries and founder of the cARTalog project. She is proprietor of the Blue Oak Bindery in Iowa City, Iowa. <<http://www.blueoakbindery.com>>. She can be reached at <kristin-baum@uiowa.edu>.



Aesthetics of Book Conservation

By Gary Frost

Nature of the Art

Of all the artful approaches to the book, the art of the book conservator is particularly obscure. It is an enclave art with a peculiar finesse for the handle and appearance of historical craft work and a stylistic sensitivity to cultures and book environments across time. To add to its strangeness, the creativity of this art is suppressed by prescribed treatment practice and, contrary to artistic convention, the practice promotes its own invisibility and anonymity. Finally, it is probable that this strange art is crucial to the treatment outcome while it secretly inspires the book conservator.



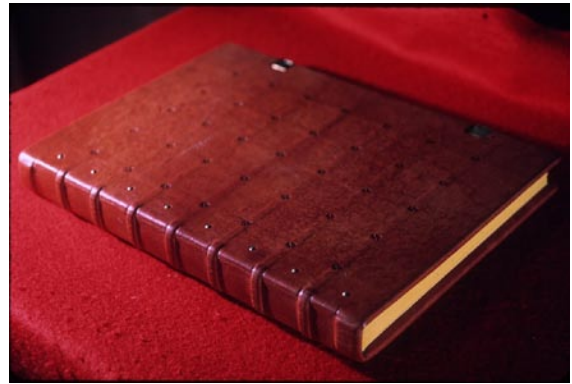
In her book, *No Longer Innocent: Book Art in America 1960 - 1980*, Betty Bright refers to the work of the book conservator as a “byway in book art.” Her reference is to art works informed by the practice of book conservation and made by book conservators, but there is an even less apparent artistic genre inside the practice of book conservation which is that of artful book conservation treatments.

I have often imagined that there can be deliberate recognition of artful book conservation treatments and some definition of an aesthetic to guide practice. Its an alluring prospect because exemplary book conservation work looks beautiful and handles wonderfully and provides a quietly exciting experience.



Does an art of book conservation align with any of the categories so extensively described in Betty Bright’s wonderful book? The heritage of book production arts are involved, but ambiguously. While the book conservation field values the regimes of craft apprenticeship, it is also suspicious of commercial methods. Likewise relations with aesthetics of

the private press, the deluxe book publication and the array of multiple and unique book works produced by artists, are a mixture of respect and irrelevance.



On one theme there is deep accord. When Bright concludes that the question underlying the history of artists’ books is, “Why the book?”, the book conservator is ready to respond. For the book conservator each book examined and each treatment completed extends an understanding of the inexhaustible resource of qualities and aesthetic challenges posed by the book format. Add to this the interpretive future of a given book as it passes from the hands of a book conservator, across into the hands of the reader.

Betty Bright concludes her book with this graceful expression; “Imagine the absorbed reader at the point when a turning page reaches the height of its arch. At this pause, the reader inhabits a space of emotion and intellectual readiness, one full of question, possibility, and anticipation.” The book conservator imagines this episode multiplied and sees the book itself as the live mechanism that conveys conceptual works across time and cultures and through the hands of all its readers. This power of imagination of the book conservator is an artful contribution to the art of the book.

Four Aesthetics

I remember specific statements of book conservators, seemingly made off-hand. I am beginning to realize that these were expressions of a fundamental aesthetic approach to the work. Let’s take these at face value to derive working expressions of an aesthetics of book conservation.

“I am involved in conservation to preserve the unique character of an age.” Chris Clarkson ¹

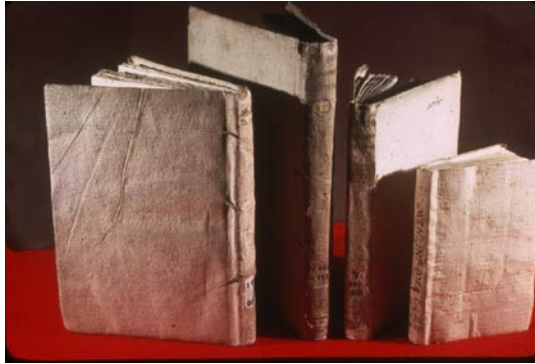
“Authenticity cannot be restored.” Paul Banks ²

“Don’t let it get lumpy. Don’t fidget, do everything directly.” Don Etherington ³

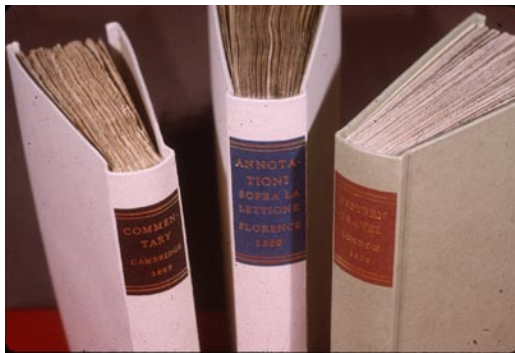
“Make it flow!” Peter Waters ⁴

Unique Character

“At its best, craftsmanship in conservation is not simply a skillful use of tools and materials, but a knowledge and sympathy for the volume and the period of its production.” Familiarity must breed the opposite of contempt in the book conservator. The book conservator meets each book with an expectation of some message.

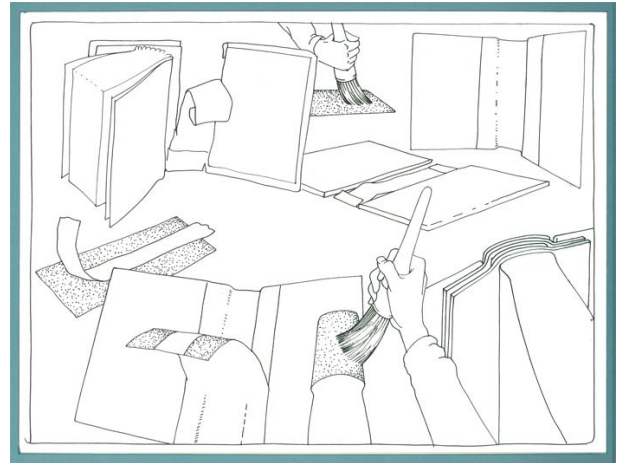


The book conservator meets each book with an expectation of some message from a past era and from an ecology of the world of artifacts. This is a twist on the theme of the paratext and it does extend the aesthetic performance of books. The book conservator looks for the evidences of deteriorations, survival and vintage scenes embedded in the artifact as an inherent content. The book conservator's forensic also extends to signage of previous makers of the book, literally re-watching the motions of stitches, folder scores, gloving of covers or deft snipping of corner miters. The careful book opening and closing manipulations of the book conservator are somewhat slow motion because of this quiet, small drama.



The classical “before and after” contrast reveals the character of the treatment. Following treatment the appearance is where much of the outcome is assessed. The intent is an elegant ordinary appearance with a timeless quality. Such an aesthetic of the ordinary conveyed by an attractive yet omissive appearance is an inviting artistic challenge. The unremarkable appearance of one binding among others goes unnoticed though all but one dates from the 17th century.

Don't Fidget



Decisive speed exemplifies experienced craft work. The practice needs only a few tools; a bone folder, sanding stick and cutting out knife and the book conservator will work gracefully and accurately with an elegant, syncopated speed.

The work should not be “lumpy”, tedious, precious or angst ridden. Fidgeting with innumerable surgical and dental tools is an indicator of crippled technique. The book conservator must bring a choreography and spirit of dance to the treatment providing a refreshing kinesiology for the old and tired book

The book conservator's prescribed treatment methods should stifle creativity, but the choice of treatment methods does not. In fact specification is the first step in treatment and that step offers aesthetic as well as technical choices. A less disruptive, more reversible, simple and speedy treatment is easier to apply, easier to practice and easier to achieve finesse in technique.

Authenticity vs. Treatment



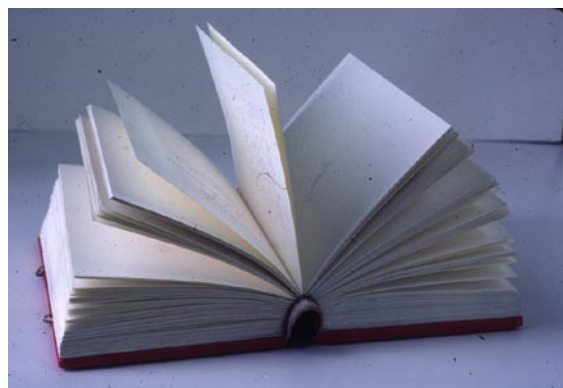
Book conservation is justified by balancing the disruption of treatment against damage projected if a physically and chemically vulnerable artifact is continued in use. Certain materials deserve protection from disruption and re-fabrication. When undertaken, treatment processes should be relatively reversible. The story that the book has to offer should be told by the artifact, not by the conservator.

An affectation of our own culture is a preference for clean copy over dirty original. The book conservator must

meet this culture bias and others. Advocates for digital surrogates and screen based presentation of print books must be engaged by the conservator whenever the status of the original is in question. This very difficult course must convey the continuing role of the original in the context of digital delivery. Two useful contentions are that all meaning resides in the original and that meaning in the original always awaits further discovery and unknowable future queries.

Make it Flow

12



The book conservator is a restorer of mobility and without that result the work is ugly. A haptic aesthetic motivates the conservator. With effective transmission of forces and pliant response to handling, the book will protect or conserve itself.

An achievement of supple book action is rather invisible to the library reader, but this characteristic is deliberately achieved by the book conservator. The protective, supple and pliant action enables older books to survive photocopying or scanning, exhibition and general mishandling by the modern reader. A rejuvenated flexibility and a rejuvenated transmission of opening and closing motions aesthetically distinguish the curative conservation treatment of a previously crippled book action. Such action is only partly assured by appropriate structure; thoughtful mending and thoughtful application of adhesive and thoughtful integration of original and supplied materials are also required. The result, when achieved, provides an aesthetic gratification, augmented by a practical satisfaction. The conservator alone may appreciate the result and convey it in the completed repair or rebinding with a pride in its mobility as a crucial result not apparent in outward appearances.



A Fifth Aesthetic of Book Conservation



At first it seems that the book conservator must only preserve the past. But the book conservator must also assure the future. Currently the future of the paper book is being challenged by more than physical deterioration. Books are now also at risk from search engines that dissolve bibliographic integrity, from on-line research methods that side step library classification systems and from information technology and communication agendas that discount scholarly needs.

The book conservator can play only a small part of the advocacy for print in the context of digital communications and screen based reading. But the conservator can play a specific and critical role. The conservator can counter the churn of transmission technologies by clarifying the attributes of print; attributes of legibility, haptic efficiency and persistence that easily identify the traditional book as the most advanced technology for reliable transmission of conceptual works across time and cultures.

Endnotes

¹ Chris Clarkson presented aesthetic principles of book conservation through his elegant drawings of books and their structures, through his alluring publications, including the classical film on the production of limp vellum bindings, and through his captivating lectures. Clarkson has defined restorative treatment and the thoughtful attitude needed to recreate graceful mobility and useful pliancy in abused books. His investigation and specification of the limp vellum structure for use in book conservation is a classic of the practice as well as its aesthetic guideline.

² Paul Banks' (1934-2000) artistic influence was conveyed from his own instruction in book production and book design at Viking Press and Clark & Way in New York City and in library preservation with Carolyn Horton. He developed his Newberry Library book conservation program within a context of Chicago book

production trades and crafts. Important influences were the Extra Bindery at the R.R. Donnelley & Sons Company, the Caxton Club, The Kner & Anthony Bindery and the School of the Art Institute of Chicago which provided bookbinding instruction for art students. Conveying these influences together, he exemplified an artistic complexity inherent in book and library conservation.

³ Learning and appreciating the skills of trade binding production, Don Etherington crossed a bridge to the world of book conservation to become an advocate for elegant book treatment technique. His series of Standards programs for the Guild of Book Workers exemplifies his aesthetic of synthesis of craft, science and art.

⁴ Peter Waters (1930-2003) grounded his aesthetic in classical music and book arts at the Royal College of Art. His work with Roger Powell founded the methods for rebinding of manuscripts. Peter also instilled elegance in such intractable productions as the polyester encapsulation and the computer generated book label. He illuminated an aura of living arts of the book within an administrative bureaucracy of the Library of Congress.

Gary Frost is an educator in book art and book conservation. He has taught at the School of the Art Institute of Chicago, Columbia University in New York and the University of Texas at Austin. He is currently the Conservator for the Libraries at the University of Iowa. For more see <<http://www.futureofthebook.com/>>. He can be reached at <gary-frost@uiowa.edu>



The Preservation of Torah Scrolls

By Daniel D. Stuhlman

Before the codex book format and book binding, books were written by skilled scribes on parchment scrolls. Today for ritual purposes scrolls are handwritten for reading in Jewish synagogues. The scroll of the Torah (Five books of Moses) can take more than a year to copy and costs between \$20,000 and \$40,000 for a new scroll. Over the years I have seen many scrolls, but it was not until the February 4, 2006 conference sponsored by the Orthodox Union that some aspects of the parchment caused a “Eureka!” moment. [I attended via a web cast.] Rabbi Tzvi Chaim Pincus of Tiferes Stam, a certified scribe, made a presentation called “Recognizing a Pasul Sefer Torah.” He talked about both the halakha (Jewish law) and physical aspects of the parchment. Rabbi Pincus related a story of a ceremony made by a synagogue completing and dedicating a new sefer torah (torah scroll). As the scroll was lifted and turned for everyone to see one woman yelled, “That Torah is not new; look at all that brown dirt on the back. All the other sefire (scrolls) Torah we own are white.” After the rabbi of the synagogue assured her the Torah was indeed new and written especially for the shul (synagogue). Rabbi Pincus, the sofer (scribe), explained to the audience of the conference why this Torah had brown markings and was not white. The brown color was part of the natural coloring of the skin. There are two reasons the scrolls the woman was used to seeing were white. Once, all the parchment for the writing of scrolls was white washed. Since today obtaining naturally all white parchment is much harder to obtain than parchment with natural color variation (brown splotches), it is more expensive. There is a normal variation in the color of parchment. The Ashkenazim (Jews of Western descent) prefer a lighter parchment while the Sephardim (Jews of Spanish or Middle Eastern descent) prefer a darker parchment. This article will explore some of the issues concerning the production and preservation of parchment as it relates to the Torah scrolls used in the synagogue.



A Torah scroll on a table ready for reading.




Sample writing from a Torah scroll. The letters are all on a straight line. Some of the letters have extra decorations on the top, in Hebrew called taggim. The section above and the section below are taken from the same paragraph of the book Deuteronomy 11:13-21. It contains the statement which is the basis for wearing tefillin.



This is a small section of one of the parchment pieces in tefillin. Since the name of God in the four letter form (Tetragrammaton) would make this entire document holy, I have covered over the name. This particular piece of parchment was from tefillin used by my uncle. It was purchased for his bar mitzvah in 1918. The reason the parchment does not look flat is that it was folded before being inserted into the leather box of the tefillin. The actual letters are on a straight line. All the letters are intact, but the leather boxes have deteriorated. The leather straps are stiff and feel dry. Note: Actual size is 3.2 mm tall.



This is the Book of Esther also called, The Megilla. The rules for writing this scroll are the same as a Torah. Notice the scroll has only one roller compared to two for the Torah. I



BIBLE. Volume 1. Toledo, Spain, 1240.
 This is a medieval index for Jewish worship. It was copied
 from the now lost Cairo Geniza. It is the only Jewish
 liturgical text to contain a calendar. It is the only Jewish
 text to be written in the language of the Jews.
 Presented by Linda M. R. R. R. R.

A man with dark hair and glasses, wearing a light blue button-down shirt and dark trousers, is smiling and holding a red velvet chair. The chair has a gold embroidery of a tree or floral design on the backrest. He is standing in front of a dark wood cabinet with glass doors.

Acid Damage and Chemical Concerns

“pulp fiction” originated from the source of the paper used to make these inexpensive books. One big problem with this paper was that it yellowed very rapidly. It was not until the 1940’s that acid used in the paper’s production was discovered as the source of the fragility of the paper.

Preparing Parchment

The source for the skin is from kosher animals slaughtered for meat. Animals may not be killed solely to use the hides. The finest leathers and parchment come from fetal calves. The next grade comes from young calves. Older animals have hides with stains from the environment that are a challenge to remove. After skinning the animal, the skin is soaked in water. Lime is used to help removed the hair. The skin can be made into either leather or parchment. Leather is a flexible sheet material. Its structure, of interwoven, three-dimensional network of fibers makes it an excellent material for clothes, shoes, and book covers because of its strength and flexibility. In general, the younger the animal at time of slaughter the thinner the hide, the smaller surface area, the smoother and finer the grain structure, and the less likelihood of damage due to disease, injury, or insects.

When leather is used in clothing, the problems of acid deterioration are of no consequence because the material wears out or is outgrown before the acid damage is evident. When used as a book binding material its softness and strength add beauty and elegance to a book, while its chemical nature gives it the ability to adhere well to paper, and other materials used for the cover boards. As a book binding material it needs care to maintain its beauty, softness, and strength. According to Jewish law, a Torah scroll may be written on leather, but the resulting scroll will be very heavy and few people will be able to lift it. The one Torah scroll I saw that was written on leather weighed more than 70 pounds and took two people to move.

Parchment is prepared by soaking the hide in a lime solution and then scraping to remove the hair. The skin is dried under tension on a wooden frame without using any metal to hold the skin. The metal would discolor the parchment. While drying, more lime is applied to remove moisture and grease. The surface is smoothed with a tool and may be sanded or rubbed with pumice for additional smoothness. Even after this treatment the hair side is still distinguishable because it is rougher and has more color than the flesh side. Torah scrolls are written on the flesh side.



Parchment in a wooden frame for stretching. This particular piece is too small for a Torah scroll.

In previous times the hair side of the parchment was white-washed with a coating of lime. The white-wash covered the imperfections in the parchment and made the scroll more attractive. That is why the woman thought the new Torah was not white enough. This white wash is the source of two problems. First it adds weight and bulk to the scroll; second it flakes off. The white wash falls off as a white powder more readily than the ink of the letters. Since the white wash is lime based and is alkaline, the parchment is “protected” from the acid in the air for several years. But the acid causes the wash to become a powder. This powder comes off on the letters and can at first glance cause the reader to think the Torah is *pasul* (unfit for reading.) That problem is solved with a gentle blowing or a soft brush. While theoretically the Torah can be chemically cleaned and the whiteness restored, this processing is rarely done. Sometimes a clear coating of shellac is used to prevent further deterioration of the letters. I am not sure if this is a good long term solution or just a temporary stop gap measure.

The Torah scrolls being written today are much smaller in physical size and weight than the scrolls many people remember from years ago. This is because most are written on parchment made from calf skin. Since calves are smaller than full grown cows, the amount of parchment for one piece is smaller. The size of the parchment is about 16-20 inches high compared to older scrolls of about 30 inches. Parchment made from calves is thinner and lighter weight than parchment from sheep or older animals.

The term vellum is sometimes used synonymously with parchment, but there is a technical difference. Vellum is generally a finer product produced from the skin of calves. Parchment may be from sheep, goat, or cow skin. Both parchment and vellum are produced in the same way. The finest vellum is produced from fetal calves because it has the fewest flaws and is also most expensive to produce. Based on this definition, modern Torah scrolls are written on vellum.

The other enemies of Torah scrolls are heat and humidity. Many Torah scrolls in warm climates show signs of deterioration after as few as ten years, while scrolls in northern climates are usable for more than 150 years. All organics have moisture in them. The water expands and contracts with changes in the temperature. This causes letters to flake off. Rabbi Pincus mentioned two additional sources of unwanted moisture-- saliva from the Torah reader or the one called to the Torah. Liquid water may cause the letters to be smudged or act as a source or medium for the growth of bacteria or mold. We must be very careful to never allow the parchment to get wet. Someone kissing the *sefer Torah* must take care to never get saliva on the Torah letters. The reader must be careful not to expel saliva. Since mold can grow on any surface, heat and humidity must be controlled to prevent mold growth. In warm climates special precautions must be taken. Not only is the mold harmful to the scroll it is the source of allergic reactions or symptoms in people.

While parchment is more resistant to tearing than paper, it is much more sensitive to the environment than paper. In designing an *aron hakodesh* (holy cabinet for the scrolls) care must be taken to ensure ideal storage conditions. The best conditions are temperatures between 4° and 20° C. (40° and 68° F.), with a relative humidity of 50 to 65%. It is best to keep the temperature and humidity as constant as possible. Under no circumstances should parchment be allowed to freeze, become wet, or allowed to dry out. That means in very dry climates and in winter in northern climates moisture must be added to the air. In cold climates the scrolls should be in heated rooms. Rabbi Pincus described a synagogue with an *aron hakodesh* that had the sun shining on it. The sun on the *aron hakodesh* was impressive and beautiful, but it baked the parchment causing premature aging. Frequently

the aron hakodesh of a synagogue is on an outside wall that creates temperature variations that are more extreme than the rest of the room. It is best to have the aron against an inside wall. If that is not possible the outside wall should have extra insulation against the weather. Care must be taken for climate control purposes. In extreme climate conditions a heating-air conditioning vent may need to be added.

Another interesting case of Torah conservation occurs when the actual scroll is no longer fit for use in the synagogue, but a library or museum wants to keep it for historical reasons and perhaps display it. Even after the scroll can no longer be read during services, it is part of the historical legacy of the community. Since the parchment still has kedusha (holiness) attached to it, one needs to figure out how to preserve it. I know libraries have these scrolls and so do some synagogues and museums. Since very few trained conservators are Jewish, one would hope that non-Jewish curators would know that the parchment from Torah scrolls, mezuzot (small parchment scrolls hung on door posts), and tephillan (scrolls in black boxes called phylacteries used in morning prayers on week days) need special reverence. This kind of conservation project would take a team consisting of a sofer (trained scribe), librarian, and a person trained in the technical, biological and chemical aspects of preservation. I leave this for further study.

For Further Reading

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Endnotes

1. In ancient times there were four writing materials, parchment, papyrus, stone, and clay. I mention only parchment because that is the subject of this article. We no longer use the other materials for ritual purposes. Several places in the Bible mention the Hebrew word, sefer, meaning book. It usually means a parchment scroll. Even though "parchment" (Hebrew word, klaf) is never associated with "book" (Hebrew sefer), we have a tradition dating back to the time of Moses that Torahs were written on parchment scrolls. The oldest parchments we have found are from about the second century BCE.
2. Tiferes Stam & Judaica is the full name of his place of business in Brooklyn, NY. <<http://www.tiferes.com/>>
3. A scroll no longer fit for ritual use.
4. There are two basic ways to tan hides. One is a vegetable method using tannin extracted from trees or nuts and the other is a chemical also called mineral method that uses chromium based salts that are alkali, and then dipped in acid to neutralize the leather. A third method combines the best of the chromium and vegetable methods. Older methods use a two bath process, while some contemporary processes use one bath. The exact process is well beyond the scope of this article. For a description of older methods see : "Mineral Tannages," by F. L. Seymour-Jones. In : The Journal Of Industrial And Engineering Chemistry Vol. 14, No. 9 (1922) p. 832.
5. Leather requires treatments to be preserved. This treatment includes potassium lactate mixed with distilled water and mold inhibitor and/or oils such as lanolin. See Cleaning and preserving bindings and related materials, by Carolyn Horton. American Library Association, 1969, for more information.
6. For an article on modern production of leather see "Processing for the 21st Century" in Leather. Apr 1, 1999. p. 48.
7. Scrolls can only be written on one side because the rolling would harm the letters on the other side. Books in



codex format were written on both sides because the flat surfaces hold the ink on both sides.

8. Uterine or fetal vellum was produced as early as the 13th century. Vellum was sometimes used for a limp covering for books in the 16th and 17th centuries and in later years as a covering for stiff book boards. Today those vellum bindings, unless they received expert care, are curled and in otherwise poor condition.

9. After floods and water from fire fighting, extra care must be taken to avoid mold damage. That is the subject of another paper. I have heard of mold damage as far north as a synagogue in Milwaukee. I don't know the details of how the mold grew or how they solved the problem.

Daniel D. Stuhlman lives in Chicago, IL, and is a faculty member of the library schools of Drexel University and North Carolina Central University. He writes a regular column, Librarian's Lobby, which is published on the Internet. <<http://home.earthlink.net/~DDStuhlman/liblob.htm>>. This article is an expanded version of one of those columns.



Papermaking at Wake Robin

By Velma Bolyard

I drove myself to a city adventure excited and a little bit late one Friday afternoon. I was likely the only driver traveling south on Interstate 81 scanning the autumn plant foliage, pretty much ignoring the light show dancing in the trees. I was anticipating Hedi Kyle's lecture and workshop at Syracuse University but I was also experiencing a mild panic. I was scanning plants and thinking about what I needed to harvest before snow locked the landscape in winter. What species and quantities of plants would I need over the long winter? How wet is that marsh...could I reach that stand of woolgrass without drowning my barn boots? I had packed them along with my Felco pruners, just in case. These thoughts exemplify fall from the papermaker's perspective.

In the mid 1970's I was a fiber art student at Buffalo State. Hearing that the first hand papermaking course was over, I signed up for an independent study under Frank Eckmair. I was on foreign ground, hanging out in the printmaking studio, but I relished tearing up my jeans, cotton linters, and linen half stuff for beating in the hollander. That semester I made lots of paper, linen and cotton rag, an edition from blue jeans, and many collage pieces that incorporated textiles from my fiber work. After graduation I assumed I needed a mill – a press, traditional European mould and deckle, hollander, drying system, and gave up that dream. I concentrated instead on fiber. Most of my early collages sold in Dallas, where I moved after college. That was a gentle clue to the excitement created by handmade paper in the late 1970's.

Time passed, and I settled down in the tiny Adirondack paper mill community of Star Lake. There I began to acquire equipment to make paper in a home mill: a mould, press, some army blanket felts, and plywood boards. I began to gather botanicals for papermaking, hoping to explore the suitability of indigenous plants for making paper. My first batch was of dried daylily leaves that I gathered from an abandoned gas station in Star Lake. I cooked the batch outdoors on a Coleman camp stove, not cutting the leaves, and used soda ash that a friend from local Newton Falls Paper

Mill had "procured" for me. The cooked daylily was a steaming rusty brown slippery tangled mess tenaciously gripping itself. I stabbed into it with scissors, belatedly cutting up the lengths. I rinsed this stuff in a colander lined with cheesecloth, "beat" by hand, separating the leaf pieces and stirring, and pulled my first thin sheets with a Lee McDonald mould. I pressed out the post with an antique book press, and restraint dried sheets on my brand new plywood drying boards. Those first daylily sheets were a delight, crisp, with a thin rattle, and a deep, rich tan. I still have a sample. I tried a few pulps and then inclusions: ferns, dianthus, and bee balm. So began years of experimentation.



Daylily paper

I have been making all kinds of botanical sheets on and off for 25 or so years. Lillian Bell's *Plant Fibers for Papermaking* was an early guide for me. (Note: please see list of sources at the end of this article) Since I was quite isolated by geography and young children, papermaking as well as other fiber work and natural dyeing was sporadic and haphazard. One might optimistically call it experimental. I did learn basic principles: the best times to gather each plant (before snow if I want to find the stuff), quantities to gather, processing particulars (whether or not to ret, cook

time, chemistry), sheet forming and drying around the needs of young children. I shared my first basement paper mill with 30 face cords of firewood, wood furnace, washer and dryer, and a husband's workbench. Often a child was zooming around my feet on a tricycle: today both my kids know more about papermaking than most college kids.

I had a farm shed full of sheep, angora rabbits, mohair and dairy goats, and a fiber arts business in my home. My gardening consisted of transplanting wild plants to my three acres, some raised beds for vegetables, a few herbs and perennials, and a bed of white flowered flax. Growing, harvesting, retting, and drying flax was satisfying, except that processing the fiber into cloth or paper was almost impossible, as I had no equipment, and so little knowledge. So I returned to plants that were easier to process with a blender or hand beating. I had discovered abaca half stuff and was able to experiment dyeing abaca with bloodroot, walnut and other vegetal dyes. I also purchased a set of papermaking pigments. A few years later, I moved just outside Canton, which allowed me more access to others interested in paper and books arts.

I built a hand paper mill using half of my two-car garage, and began making larger batches of paper. Something unexpected occurred: people started finding out that I was making paper. Several asked for workshops, a poet friend asked to apprentice for a winter (he ended up here for several winters). I really began to understand what I was doing, was able to turn out small consistent runs of paper. I discovered that most people get very excited about making paper, especially kids, and retired paper industry professionals (there are many here because of the former plethora of industrial paper mills in the region). While I was working as an educator for Cornell Cooperative Extension I found that both adults and children take enormous pride in making and sharing their own hand-made paper and books.

These days I struggle to make more sense of my experiments, keeping some records and communicating via the Internet with other papermakers. I have had opportunities to study with many exceptional teachers, sometimes finding that we were both trying to figure out which fibers will “make paper”. I remember an abysmal failure of mine, paper wasp’s nest pulp that turned out more like pond scum than anything else. A more recent fiasco was my attempt to make “dung paper”.

Bison, elephant, racehorse, and donkey dung papers had all been tried, so I figured, why not something truly North Country? What about porcupine dung? On my land there are some “porcupine trees”, old sugar maples that are home to porcupines complete with dung piles at their bases. Another failure, but the adventure was worth it. (Why didn’t it work? Perhaps the fibers were broken down too much by the small animal’s system.) Some pulps remain mysteries: rhubarb twice made very wild and interesting paper, but I have never been able to reproduce those sheets. Subsequent batches have been complete failures; each batch had very little usable fiber after cooking.

The processes I follow are described well in the literature and on the web. Timothy Barrett, Bernard Toale, Lillian Bell, Helen Heibert, and most recently Gin Petty have made rich contributions to the literature and have been my teachers through their writing. Dard Hunter’s *Papermaking: The History and Craft of an Ancient Technique* is a solid reference and I’ve subscribed to *Handpapermaking* since its inception. A couple of principles guide me: I don’t

waste my time recycling commercial paper, though that is a noble undertaking for teachers of ecology projects and for communities to get involved with. I found that my hands told me that the additives in most commercial papers feel dreadful when I make recycled paper from them. Instead, I try to make sheets as beautiful as possible. That means careful monitoring of my vat(s) for consistency. Also for good sheet formation—if that’s not happening to my satisfaction I will add my homegrown tororo aoi or okra or mix pulps to see what will liven up the sheets. I am also interested in understanding the character and uses of plants that grow here on the north slope of the Adirondacks.



Rhubarb paper

When working with a new plant or fiber, I try to prepare enough pulp to make around 100 8 1/2” x 11” sheets. It seems to me that sheet formation works best when the vat is full and I can pull sheets for a couple of hours. Also, there is a kinesthetic, even visceral learning that takes place. I get to know the smell, feel, limitations and character of each pulp. I may add some abaca, cotton, hemp, or flax after pulling sheets awhile if I feel that the pulp needs more body. Or I may gradually add a new pulp altogether and the mixed pulp sheets are often quite wonderful. I am getting

acquainted with my Valley beater “Bette.” Bette makes a god-awful noise and I don’t quite trust her yet. But Bette has processed some lovely linen canvas, cotton, and linen bed sheets for me.

Here’s my working methodology for botanical papermaking. I harvest enough plant material to fill up a large stockpot; cut it into 1-2 inch pieces, cover with water, soak for several hours or overnight, and add one to two cups of soda ash or washing soda. I avoid lye, but sometimes I need to use it for very tough fibers like hickory bast. I cook at a low rolling boil until the plant pieces slide away from each other, but still retain their integrity. Usually that’s an hour or so, but some fibers require longer cooking. I empty the plant stuff into a paint strainer bag, and rinse till the water runs clear. Then I take a handful of plant stuff, put it in a kitchen blender, and run for a little bit. Alternatively, I use my hydropulper, or Bette. The fiber’s characteristics dictate how I should process it. With 2 or 3 blenders going I can fill up a couple of 5-gallon pails in a short period of time. I charge the vat with a medium amount of pulp, and begin pulling sheets.

If I need a formation aid I use homegrown tororo aoi, or in a pinch buy, thaw, and strain frozen okra from the grocery. I pull sheets in a variety of thicknesses in order to see how each fiber behaves at different weights. My tendency is to make paper as thin as possible. I couch on wool felts or heavy weight interfacing, make a post of around 50 sheets, and press them in a hydraulic press. Then I remove them, and restrain dry on boards. If I want an extra shiny surface, I dry on glass windows. On each of my boards I can fit 20 8 1/2-x11 inch sheets. In fair weather the boards go outside, out of direct sun. I brush the fresh sheets on as thoroughly as I can, but sometimes they peel off before completely dry, and then I press them interleaving with old cotton office stationery as blotters, until dry. I really don't want to mess around with a dryer box, though they are great to work with, I just haven't made the jump to drying this way. Most of my paper is waterleaf, but I will add internal sizing if necessary. (I am curious at this point what most of her paper is used for? Sculpture? Writing on? Printing on?)



Shifu – Handspun paper

As I look over my years of papermaking, my experiments and epiphanies, I am still surprised by certain things: the rattle of sheets, the hay like scent of a box of paper as I open it to share with others, the way my hands remember sheets made long ago. Handmade paper is very satisfying to make, handle, and use, but it is only the substrate for the work of the artist, another or myself. I had the privilege of working with Mark McMurray of Caliban Press on his 2001 edition of Shakespeare's *The Tempest*. Keeping to specification during a large edition (over 500 sheets 18"x23") of daylily and abaca paper was a challenge during the wettest summer in years. I made quite a few cockled sheets that needed to be re-pulped. The resulting paper relaxed and printed beautifully on his press. Mark's edition of *The Tempest* is printed on a variety of handmade papers besides mine, including paper from nearby Papeterie St. Armond in Montreal.

The ability to make appropriate paper for exactly what I need has opened up new areas of experimentation for me. Weaving my handspun paper into shifu has resulted in some lovely textiles. Recently I have been working with more seed fibers such as dogbane and thistle down and inner barks like slippery elm. An old favorite paper is milkweed bast that I add tororo aoi to. I usually find whatever I'm

working with to be fascinating and compelling. I look at the wild North Country landscape with the eyes of a harvester, not just an admirer. This landscape has long been a source for my fiber art: spinning, weaving, dyeing, basketry and, of course, papermaking. It's important for me to harvest mindfully, observing sound conservation practices. I gather from roadsides and my own land, and gratefully accept plant prunings from friends.

I am currently working on a small book about the process of making paper from 24 birds' nests. And I have a milkweed book that I've been thinking about making for a long time.

My artist's books have all been pretty skimpy on text; 24 Nests is the first with a text that is more than a few words or a short poem. But the experience of making this birds' nest paper was important for me to document. It was one of those times when the work of my hands, the winter climate and northern landscape, and the working through of an idea connected powerfully and playfully.

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Suppliers:

Carriage House Papers: <<http://www.carriagehousepaper.com/>>

Lee McDonald / Tools for Papermaking: <<http://toolsforpaper.com/>>

The Paperwright: <<http://www.trytel.com/~brittq/mould.htm>>

The Papertrail: <<http://www.papertrail.ca/>>

Twinrocker: <<http://www.twinrocker.com/index.html>>

Paper Swatches:



Abaca with petals



Canada thistle with bird's nest



Cattail with abaca



Cattail, fern, and abaca



Dogbane



Gold cotton bedsheets



Hosta



Hickory bast



Hosta, daylily, abaca



Hops



Iris, hemp, cotton



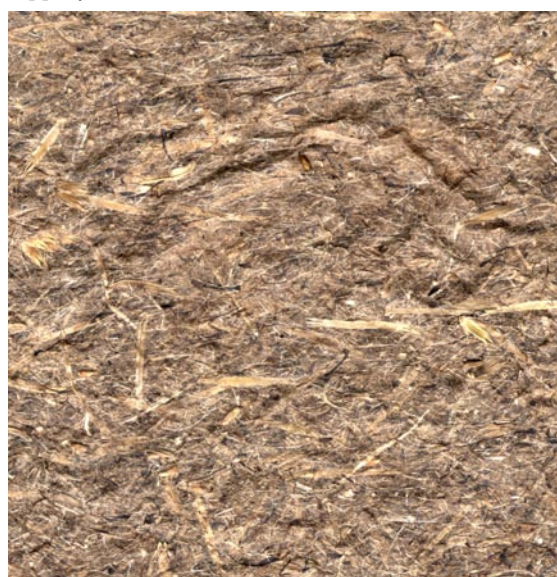
Linen, rags



Slippery Elm



Milkweed



Thistledown



Raw flax

Velma Bolyard teaches emotionally disturbed children in Potsdam, NY. She also teaches papermaking, book arts, and fiber arts workshops, often at her mill, Wake Robin Papers. She holds a BS Design, MS Teaching, with elementary, art, and special education certifications, and has studied fiber, paper and book arts in the US and Canada. In 2000 she received the Nell Mendell Scholarship for PBI (Paper and Book Intensive). She has shown her work in fiber, paper, and books for many years. She can be reached at <velma@northnet.org>

Noosa Books.05 – Works of Imagination

By Linda Douglas

Noosa Regional Gallery, situated on the scenic Noosa River just minutes from the resort town of Noosa in Queensland, Australia, is the venue for an annual exhibition of the Book Arts since 1996. Founded in 1981, the Regional Gallery has continued to promote regional art, but has also played a crucial role in negotiating exhibitions of work by national and international artists.

On September 9, 2005, the gallery was transformed! Hundreds of white gloves – like intertwined hands – sat in a basket awaiting visitors for the opening of the Ninth Exhibition – Noosa Book.05 -works of imagination. With a theme of ‘Text as Image as Text’, the exhibition contained 173 entries. Noosa Regional Gallery offers no overall prize so the work is not juried, however, acceptance to this annual exhibition is by preselection only. There were over 200 submissions by 130 artists from as far as Italy, New Zealand, Ireland, the UK and the USA. The exhibition was part of a month of programmes which included family book-making days, workshops and the conference.

Text as Image as Text: Reflections on a Conference

We use words to describe the world around us just as we use images as part of story telling, however, the juxtaposition of text and image can be experienced as a narrative where the two are mutually exclusive or conversely, where the image may contain a language within itself, independent or devoid of text.

With this theme in mind, six presenters – Diane Fogwell, Martin King, Helen Cole, Glen Skien, Stephen Spurrier and Kate Ford – spoke at the Friday conference titled, Interaction. With the participation of 70 delegates, the conference sought to discuss, dissect and transform the perception of artist’s books. The talks focussed on philosophies of creation, memoir, history and the collaborative aspects that challenge the eventual design and the form in which the book is presented.

Diane Fogwell, master printer, Lecturer in Charge of the Edition + Artists Book Studio (EABS) within the School of Art, NITA, the Australian National University, Canberra has had over twenty years of collaboration in printmaking and the book arts. Diane spoke on the Visual Conversation represented in a book and how language can complement the image, however, the image can have a language of its own. The boundary between text and image has become difficult

to define so that achieving a balance within form, concept and technology in book art is now a crucial element of whether a book works. She discussed how language is not always the key to a book for the intention may be for the purpose of sound or silence. What is important is maintaining the integrity of the book and more importantly, learning the rules before you break them! A further discussion in Diane’s presentation was discussion on the definition of the book Diane sees that the definition of the book is changing and that conferences, such as Interaction, are a productive way to promote and stimulate a continuing education of the book arts.

Martin King is currently Senior Printmaker at the Australian Print Workshop in Melbourne, Australia. He talked about Narrative, Text and Image with respect to how artists develop an idea and execute it in the book form. The result may be a merging of text and image, or the narrative may be developed through the image alone.

Working with other artists as part of a group brings with it problems and pleasures, and there was no one better than Stephen Spurrier to present on the Joys and Perils of Collaboration. Stephen began making artist’s books in 1996. One of his exhibitions, Little Treasures (2004), was shown at the University of Western England, Bristol, UK. This work involved the collaboration of 14 artists.

There is a uniqueness in the process of working with others and Stephen’s experience has been made more complex because most of his collaborations are done by post! But then, Spurrier likes to live on the edge (and his tie collection isn’t bad either!).

Spurrier has a preference for concertina books and this form allows for ease of printing which traverses the page in a continuing narrative. He makes use of watercolour, rubber stamps, drawing and collage in what has been termed ‘figurative work.’

Collaboration is instrumental in establishing connections and bonds between artists, therefore patience and trust are essential to produce a finished article. The pooling of resources and ideas not only pushes boundaries of book art, but of the individual, taking them from their comfort zone and forcing them to consider all kinds of perspectives Just the kind of situation Spurrier enjoys.

Stephen’s work is in private collections as well as Parliament House in Canberra, Australia, and Artbank and the Museum of Modern Art, New York.

Glen Skien – printmaker and mixed media artist – presented a Portrait of a Studio, but it was more about the portrait of an artist and the way in which his simple



observations create a story. To view Glen's work is to share in a private world. There is an intimacy about his boxes which hold compartments filled with memorabilia and miniature books.

A visit to Skien's studio – Silent Parrot Press – housed in an art deco building, was the perfect setting with its small, uncluttered rooms and old furniture housing presses that seem to belong to another era. His works, lining the white-washed walls, evoke feelings of having been given a privileged position to be permitted into such a private exhibition.

Glen searches for a connection between the story and the writer and looks for a way to depict that. His delicate boxes are the perfect objects for presenting life's memories and, of course, incorporating books – sometimes as small as a fingernail. These capture memories of his childhood and of his place in the world; they incorporate found items, shells, wood, reminders of the beach where he visited. He stated how his work is a quest for a visual language that he can make his own, and his diary entries, which he read aloud as part of his presentation, demonstrated the process of the search that involves memory and the rituals of life, without being sentimental.

Helen Cole is the Librarian at the State Library of Queensland, Australia. Her discussion paper – Image as Text as Image – traced the history of pictures in books. During a well-researched power point demonstration, Helen discussed the development of the book in terms of aesthetics and the way text was incorporated, from medieval times to the present. Her attendance at the Conference was an opportunity to seek out books the State Library might like to purchase for its special Collection. The State Library of Queensland has a unique collection of artist's books and indeed, seven were purchased at the 2005 Books.05 exhibition.

Kate Ford's presentation – Telling a Story in Not so Many words – was revelatory and a story of hope and commitment by the Aboriginal people in a small town in New South Wales. The Euraba Papermill began on the veranda of a house, with some drums and fibre, pulverised with the legs of broken chairs. This did not produce papers of delicate persuasion, rather they contained obvious signs of plant fibre. No plant was exempt from being cooked and pounded to a pulp and indeed, the motto of the company back then was – 'if you can't see the fibre, the sheet won't survive!' Household items were used as equipment – baby baths as vats, merino wool blankets to couch the paper on to, bodies to apply pressure to exude excess water from the couched pile before hanging the loose sheets on the clothes line.

The papermill is seen as a way of providing future employment for the Aboriginal community, thereby alleviating welfare, local crime and many other problems associated with the young. Young boys and girls are trained in the technical and business aspects of the mill, and are encouraged to develop their artistic skills and exhibit and sell their work.

The Euraba artists also tell their native stories though visual language by making works of art with paper pulp. They depict the dreamtime and legends that are part of their oral history, and with paper vats two metres in length, the works have an impact not possible with smaller murals.

Kate showed slides of the studio, and of works in progress. The artists create murals and books, while in between, assisting in the production of exceptional handmade papers and paper products. Now, instead of drums and wooden sticks, some of the finest equipment is housed in an unassuming, demountable building, its outer façade belying the hive of activity within.

Kate discussed, in brief, her own work which includes a variety of methods including watermarking and photography. She also introduced two of the founding aboriginal members, Aunty May and Aunty Joy, whose works are hung in collections around the country and who continue, in their modest way, to develop the Euraba Papermill community.

Definitions: A review of selected entries

Chambers Dictionary states that a book is – a collection of sheets of paper, bound together or made into a roll, either printed, written on or blank. But must a book be bound? Can it be a series of loose leaves? Does it require stitching? Do loose leaves in a folder constitute a book?

Throughout the day, debates sought to question the definition of the artist's book. Today, the design of artist's books constantly challenges the meaning of the word book. The very act of opening and viewing a book is part of the experience of the process since the creation of the book does not end with the maker. Manipulating pages, using the five senses, are acts of engaging with a book and are part of the process of interaction.

Throughout history, artists have found ways to progress their art. The painter experiments with a method to apply paint to a surface which may differ greatly from traditional methods. Perhaps he throws it, or spits it out. The jeweller creates works of art, rather than of function in his/her quest to push the boundaries. So, too, book artists deviate from the typical, from the norm, in their application of binding and with the anatomy of a book. Is the artist going to use



historical sewing structures? How can they further adapt the traditional binding to an imaginative twist?

Many of the books in this exhibition were traditional, with all the features that comprise what would typically be called a book. The others challenged the dictionary terminology and the visitor's beliefs. Debate questioned whether a row of Perspex bars, hanging from a wall, could be called a book. Could it be read? Did it have pages that one could turn?

With a theme of Text as Image as Text, Books.05 provided artists with a vehicle to demonstrate the way these concepts might interact. The combination of disciplines including literature, digital photography, typography, papermaking, bookbinding and graphic arts produced many beautiful works where words either remained visible forming the book's own narrative, or conversely, where the absence of words allowed the image to project the text in an abstract form.

Ingenious boxes, sculptured text and three-dimensional pages all made viewing an adventure. Rectangular sheets of watercolour landscapes by Ken Orchard, provided a narrative about days spent at Lake Mungo, Victoria. These paintings, approximately 15cm by 8cm, were unbound and placed side by side in a glass cabinet, creating a panoramic view of the area.

Several works shattered the concept of the traditional book without compromising mastery of skill. Wim de Vos' work – *Marks in Time* – was one such work. Three rows of rectangular strips of perspex, joined together with thread, were hung along one wall. Along each perspex 'page', copper and steel wire sat twisted and turned in patterns creating a textural configuration. The lighting in the gallery reflected through the book sculpture, projecting through shadows, another layer of 'words', a double narrative, on the wall behind. Wim's work emphasized the sculptural, contemporary influence while forcing the viewer to look anew at the book style

Ritchie A Dona's work – *Rhythm Knowledge* – was part of a new exhibiting trend where the artist makes a found book his or her own by altering it. In this case, the altering is beautifully executed. With the covers removed, Ritchie shaped one of the books in the series, into a form reminiscent of mushrooms. The way the letters meet at the edge of the folded sheets, creates a new text. The beauty in A Dona's work is in the delicate quality of the shapes he obtains, created by hand – cutting and folding.



Veronique Lautenschlager is a New Zealand book artist whose book – *Lost Dream* – uses the tunnel form, allowing the viewer to see through one page to the next, and the next. The origins of tunnel books can be found in optical experiments begun in 1437 by Leone Battista, and further developed through history to eventually lead to motion pictures.



Desley Wain's work *Shakespeare's Book Shop*, is a replica of the original shop which is situated in Paris in the Latin Quarter which for centuries has been the centre of Parisian creativity and intelligentsia. This small scale model, complete with the smallest of books whose names are written on minute spines, is amazing for its attention to detail on such a small scale.

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Linda Douglas's book – *Facettes de Femme* – is created using a traditional, stitched concertina structure. Windows, cut out in each page, provide the space where paper-clay sculptures of a woman's body are suspended with wire. The suspended bodies look tenuous, yet the wire gives strength. Torn watercolour pages dyed with ink, collaged and printed create a backdrop for the images. *Facettes de femme* represents many of the images of woman –amant, seductrice, amie, soeur, mere. While she is the vehicle through which life is created as mere, woman is also considered an object, creating an ambiguity about perception. *Facettes de Femme* therefore, represents an analogy for, rather than an identification of, woman.



Conclusions

There was an overwhelming interest in the month long exhibition, with attendances of more than 100 visitors a day. Smaller exhibitions and workshops were conducted before and after the opening weekend, including etching, jewelry design, book-making as well as several functions for families and all who share a love of paper and the book arts.

While personal artist's books begin in the private studio, seeing these works of innovation together in one building was a wonderful assault on the senses. Of the dozen or more criteria which constitute a book, who says that if it is anatomically incorrect, it is not a book? Does having one element – sheets of paper – make it a book? By observing and experimenting, we all have the potential to change our notion of the book; to see that those sheets, cradled between supports, can take on a life of their own and convey a message that fits part of the function, the profile of a book .

At the 2005 exhibition, the interaction by participants, the support of the staff and the pledge to promote the book as an important work of conceptual and visual art, culminated in Books.05, text as image as text, where the eye, the mind and the imagination were exercised to create a successful showcase of the book form.

In 2006, The Regional Gallery will celebrate its tenth year of artist's books and artists all over the world are asked to submit their work for selection, with a view to the theme – Books 06 – Ten Years and Beyond. <<http://www.noosaregionalgallery.org>>.

Linda Douglas is a writer on paper and fibre arts, literature and history, and an editor for historians, artists and writers in Australia. She is also a committee member of the Brisbane Bookbinder's guild and writes for the newsletter as well as being a bookbinder and creating artist's books. She can be reached at <heraggedge@hotmail.com>

The Bonefolder welcomes reviews of exhibitions and special projects. If you have a review or article you would like to submit for publication, please contact the editors at <bonefolder@philobiblon.com>.



Recessing a Cover Label

By William Minter

A few months ago there was a discussion on the Book Arts List about techniques for making a recessed area (a “well” or depression) on a book cover for a label. While there were many good suggestions, the following technique offers an alternative that I feel is much easier.

After the cover has been made and while it is still damp, pieces of PETG plastic (see information as follows) are positioned and embossed using a nipping press. PETG is easily cut in a board-shear, but since it is very hard and smooth, it can easily impress a damp book cover with virtually any shape and size --- note: very large sizes can be difficult in some smaller nipping presses, and thus may require an additional smaller block to press smaller areas of the main ‘die’. The result of using this ‘die’ is a very smooth recess that may also darken the area because the moisture and the adhesive may permeate the cloth, leather or paper.

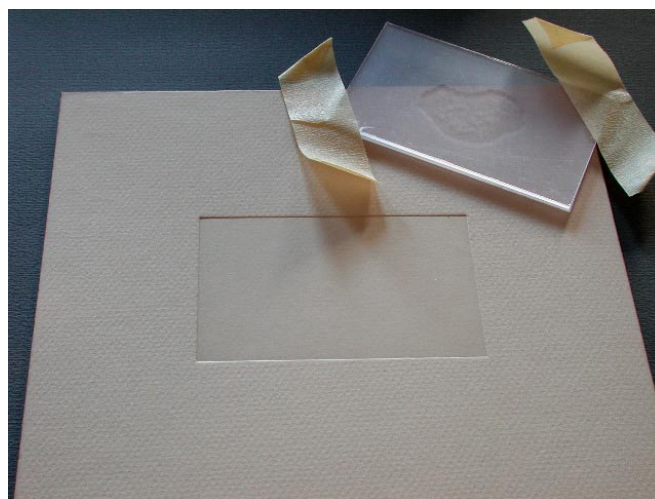
Product Information

PETG, also known under the trade-name “VIVAK”, is a clear, dense plastic that is easily cut in a board-shear. Many binders are now using this same material for exhibit stands as the material is easily bent without heat, thus it is cold-formable. This material is available from plastics suppliers, and it is also available in smaller sizes and quantities from McMaster-Carr Industrial Supply at <<http://www.mcmaster.com>>.

Following is a description of the various steps

and are minimally secured with masking tape on the cover.

The cover with this PETG “die” is placed between pressing boards --- my pressing boards are covered with a plastic laminate that makes them very smooth, dense and hard). The assembly is placed in a nipping press with the ‘die’ centered under the screw for maximum pressure. Note: be sure that both press boards are larger than the cover.



After pressing for about ten minutes, the assembly can be removed from the nipping press and the ‘die’ can be removed for inspection. Note that the cover material is not only flat, but the recessed area is also darker because the moisture and adhesive have permeated. If necessary, the ‘die’ can be realigned and pressed for a longer time for a better impression. And, in some cases, moisture can be applied with a light spray (allow the moisture to soak in), even after the cover has completely dried.



The book cover has just been made, thus the adhesive is still wet/damp and has also softened the binder board.

Two pieces of 3/32” thick PETG are cut to the same size for a label. These pieces are stacked (for additional thickness),



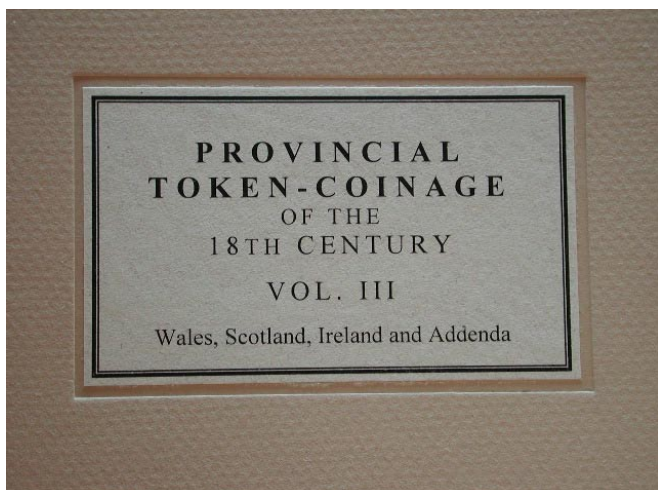
The cut label is centered in the recessed area and held with a weight. Masking tape is adhered around the edge of the label, which will be used as a mask for the adhesive, as well as a guide to position the label.



William Minter began his binding career when he started working for The Cuneo Press, Inc. in Chicago, where he met William Anthony, noted fine bookbinder and book conservator. Following a seven-year apprenticeship with Anthony, Minter opened his shop in 1978 where he specialized in bookbinding and the conservation of rare books and manuscripts for university libraries, museums, rare book dealers, and private collectors. Occasionally he has executed a fine binding for commission or exhibition. Since 1994, the business has been located in rural Pennsylvania. He can be reached at <wminter@pennswoods.net>.

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The label is removed and adhesive is applied to the recessed area; adhesive is also applied to the label. When the label is ready, it is positioned with the aid of the masking tape. Immediately upon alignment, the masking tape is removed and the label is pressed with a bonefolder (or teflon), preferably through wastepaper.



Do you have a great idea or technical tip you would like to share? If so, please contact the editors at <bonefolder@philobiblon.com>.

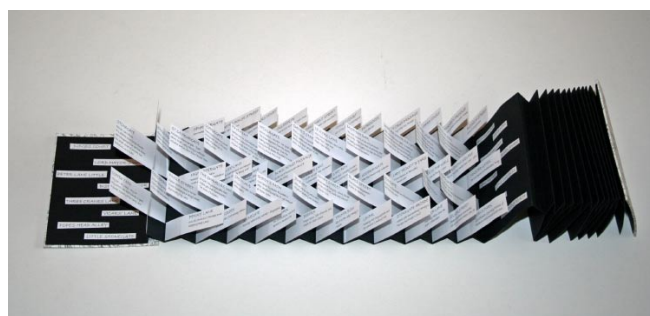
The finished label adhered to a recessed area on a cover.

Note: Paper was used for these illustrations, but most bookcloth and leather works equally well.

The Flagbook Bind-O-Rama

Originally developed by Hedi Kyle for her work *April Diary*, the foundation of the deceptively simple Flag Book structure is an accordion folded spine. Rows of flags attached to opposing sides of each of the spine's "mountain" folds allow the artist to fragment and layer a number of complementary or contrasting images and narratives. When read page by page, the viewer sees disjointed fragments of image and text. When the spine is pulled fully open, these fragments assemble a panoramic spread. This transformation is accompanied by a delightful flapping sound. The spine and covers provide opportunities for additional imagery.

Margaret Beech, York, England, UK



Black and White dos-a-dos flag book. Accordion spine in black Fabriano Tiziano. White paper flags. End boards covered in black and white map of the City of York. 9.5 x 10.5 cm high, width when fully extended 130 cm.

I saw an example of this structure in 1990 and worked out for myself how to construct the book.

Cody Calhoun, Springboro, OH, USA



Things I Know for Sure

This double flag book structure by Cody Calhoun is made of various handmade paste papers and computer generated text. 17 x 9 x 3 cm (closed), 17 x 9 x 45 cm (open).

The basic flag book structure was originally learned from samples by Hedi Kyle and the technique was expanded and refined with Karen Hanmer at a CBAS workshop in Cincinnati.

Bobbie Christiansen, Levittown, PA, USA



Photos taken at Wildwood, NJ – blown up to 8 x 10 and cut down to fit book. Inside top flags (sky) and bottom flags (water) go to the left. Middle flags (docked boats) go to the right. The front side of book has a woman reading on one cover and; boys walking on the other cover. Accordion pleats are of people fishing on the beach. 23 x 13.5 cm.



Inside flags (top, middle, and bottom) each flag has different letter on it with stickers and designs for each letter. Painted with stencils and acrylic paint on construction paper. Front covers covered with a collage of paste papers (some sewn on). Fibers have been placed in the accordion pleats.. 20 x 25 cm.

Technique learned from Barbara Korb during a book arts course, Bucks County Community College.

Marcia Ciro, Watertown, MA, USA



Inkjet on Mohawk Superfine paper. This book illustrates a poem by Michelle Wong which uses a car crash as a metaphor for the breakup of a marriage 10 x 10 cm.



Archival inkjet on Red River and Weber-Valentine papers. This book compares the man-made car environment with the natural environment. 25.4 x 15.2 x 1.2 cm.

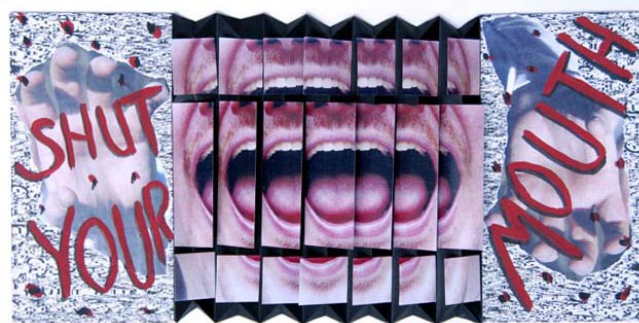
Self-taught.

Sheila Cunningham, Dallas, TX, USA



The Trinity River: The View From Continental Viaduct, 2006

Same image on both sides of flags made from photographic prints, endpapers are photographic prints, sky photo lifts up to reveal text printed on Curious Metallics – Ice Gold paper, boards covered with black Echizen Embossed paper Echizen Embossed – Black Astrobrights Eclipse – 80lb cover Photographic Prints Curious Metallics – Ice Gold – 80lb text Binders Board. 22 x 11.5 x 3 cm closed, 22 x 38 cm open.



Shut Your Mouth, 2002

Color copies backed with Astrobrights Eclipse black cover, concertina folded at top and bottom to create points, boards covered with paper created by inkjet printing error, red & black paint used for words. Astrobrights Eclipse – 24 lb text Inkjet paper – 24 lb text Color Copies Paint – red & black Binders Board. 21.5 x 11.5 x 1.5 cm closed, 21.5 x 42 cm.

Technique learned from Bonnie Thompson Norman of The Windowpane Press in Seattle, Washington during a workshop held at The Museum of Printing History – Houston, TX, early 1990s.

Dolores Guffey, Eureka, CA, USA



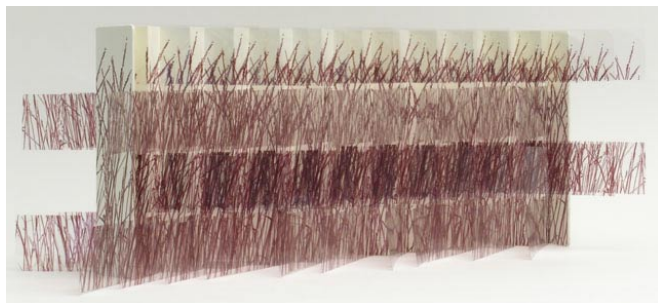
One Hundred Candles

Cut on a die cut machine from a rainbow of card stock paper attached to an accordion spine. Japanese paper covered boards, simple inside message on inside covers “100 Candles” “100 Wishes.” 30 x 14 cm closed, 30 x 40 cm when open with candles in up-right position, 88 cm long when fully extended in hanging position.

Originally learned the flag book structure (1995) from Shereen LaPlantz (who took a class from Hedi Kyle, so I figure I leaned it from Hedi once removed!)

The Bonefolder: an e-journal for the bookbinder and book artist

Karen Hanmer, Glenview, IL, USA



Bluestem

Pigment inkjet prints on polyester film, illustration in collaboration with Henry Maron, quote from *My Antonia* by Willa Cather: "Everywhere, as far as the eye could reach, there was nothing but rough, shaggy, red grass... And there was so much motion in it; the whole country seemed, somehow, to be running." 2006. 20.5 x 25.5 x 10 cm closed, 20.5 x 40 x 19.5 cm open.



Sculptural model of Canson Mi-Tientes made as demo for workshop at Mississippi State University. 2005. 18.5 x 13 x 1.5 cm closed, 18.5 x 56 x 90 cm open.

Learned basic structure from Julie Naggs and Melissa Jay Craig.

Naomi Johnson, Asheville, NC, USA



Pigment inkjet print on coated paper and manila paper. The images in this flag book are from a documentary project I did in 2005 with children in Nepal. The inner image, which I took, is a photo of a collage in the hallway of Aastha House, the orphanage where the children live. The cover image, of Aastha House was taken by one of the children, Raj Kumar Chaulayain. 8.3 x 8.3 x 1.4 cm.

Self-taught, really – But shout-outs to Asheville Bookworks!

Damara Kaminecki, Chicago, IL, USA

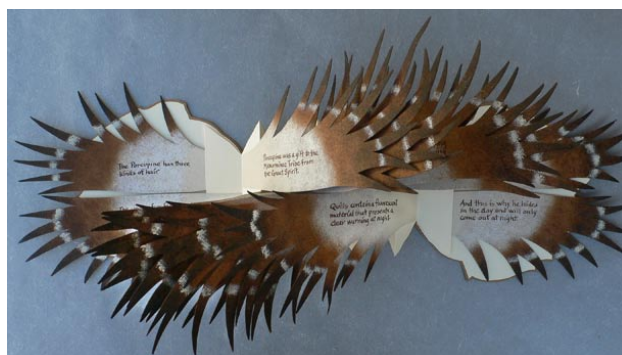


The Slapdown

Miscellaneous collaged paper, Epson print out, board, cardstock 25 x 18 x 1.5 cm.

Taught this structure by Robin Silverberg at Pratt Institute.

Esther Kibby, Dallas, Texas USA



The Native American story of *How Porcupine Got His Quills* is used to explore flag shapes that become a sculptural book. As the reader moves from front to back, the story unfolds on the front side of the flag, while each flag back describe facts about porcupine quills. The book covers and flags are made from 120 lb sueded tan paper, hand illustrated with acrylic ink using pen nibs and stencil brushes. The concertina is made from 80 lb cream, matte paper. 21.5 x 23 x 1.25 cm.

Instructor: Self-taught.

Carolyn Leigh, Tucson, AZ, USA

Betsy Kruger, Champaign, IL, USA



Manzanita

Book is named for the coastal town of Manzanita, Oregon, where I took the photographs used as imagery on the inside of the book and the concertina spine. Interior flags, front cover image, and concertina spine were inkjet printed using archival inks on 100% acid free Somerset paper. Cover is book board and purchased handmade paper. 20 x 56 x 1cm open.

Technique learned from *The Bonefolder*, v. 2, no. 1, Fall, 2005.

Hedi Kyle, Philadelphia, PA, USA



I often envision the flag book as a movable screen to define space. Light and shadow capture my interest. At Penland I came across pieces of mica with inherent markings. They were transformed into this flag book. One day I hope to commission a similar but much larger structure. 23 x 30 x 2cm. Photograph by Paul Warchol.

Hedi Kyle is the originator of the technique



One-of-a-kind painter's book: acrylics on acid free commercial book papers glued together with PVA glue to form the thick pages, Tyvek reinforced hinges 23 x 15.5 x 2cm closed, 23 x 9 cm open.



One-of-a-kind painter's book: Pitt artist pens on acid free heavy weight sketch paper, metallic "mirror" paper, PVA glue 11.5 x 7.5 x .2cm, 11.5 x 23cm open.

Technique learned from *The Bonefolder*, v. 2, no. 1, Fall, 2005.

Rachel Melis, Manhattan, KS, USA



Emily Carlson, *Savanna Roots*, 2005

The idea for *Savanna Roots* came in 2001, when two friends from Grinnell College found themselves living in Madison, Wisconsin: Rachel as an M.F.A. art student and Emily as a science writer. Two years later, Emily researched oak savannas and drafted the story while Rachel offered editorial feedback and created the book's structure and stratigraphy images.

In the summer of 2004, they printed the illustrations on a University of Wisconsin letterpress and hand-cut the pages. Madison Cut and Dye prepared the covers, which Rachel had painted with acrylics and paste. Rachel digitally printed and assembled the books, set in Goudy Old Style, at Kansas State University in 2005. While Rachel and Emily now live in different places, they are grateful for the opportunity to collaborate on *Savanna Roots*, a book they hope you enjoy as a story and a work of art. Dimensions: 15 x 15 x 2 cm (opens to over 70 cm) Edition of 48.

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Technique learned from Tracy Honn and Jim Escalante, University of Wisconsin-Madison.

Laura Russell, Portland, OR, USA



A miniature flag book featuring original photographs of Barcelona architect Antoni Gaudi's Casa Mila rooftop sculptures. Archival inkjet printing on Red River paper with Fabriano Ingres for the spine and for the soft wrap around cover. Original poem written by the artist. 7.5 x 7.5 cm, opens to 57 cm long.

Technique learned from Alicia McKim at Paper Pleasures in Denver, Colorado

Phyllis Schwartz, Vancouver, BC, Canada



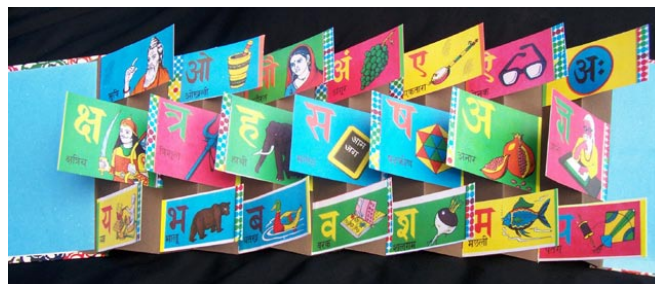
The Weavers of Broome Street

The Weavers of Broome Street is a Three-Generations Production based on a memoir/short story written about my father's New York boyhood; it is illustrated with one of his memory drawings of the story location and photographs taken by his grandson seventy-five years later.

Double-sided, pigment inkjet prints on Plainfield Cover Stock. 21 x 22 x 1 cm closed, 21 x 52 cm open.

Learned from Sandra Semchuk at the Emily Carr Institute of Art, Design and Media, Vancouver, BC.

Marilyn Stablein, Albuquerque, NM, USA

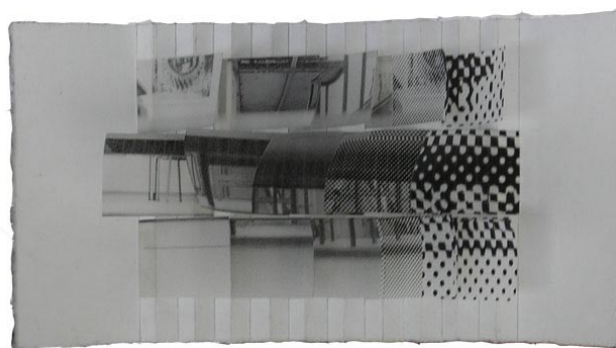


My Hindi Primer

My Hindi Primer includes alphabet flags (for 21 letters of the Hindi alphabet) made from out of print children's lesson books in my private collection. I lived in India for 7 years over 40 years ago. Japanese paper covers, accordion folded Canson paper and inkjet prints. 20 x 12 x 1.5 cm.

Technique learned in my Libros Book Arts study group here in Albuquerque.

Danielle Steele, Fremantle, WA, Australia



Deconstructing Image

Digital Print on tracing paper and BFK paper. 15 x 29 x 8 cm.

Technique learned from various books on bookbinding but mainly from *Cover to Cover* by Shreen LaPlantz

Betsey Stout, Salt Lake City, Utah, USA



Boards covered in Japanese silk cloth with red leather onlays. Interior created with black Fabriano Ingres paper on which I applied a photomontage. 20 x 14 x .5 cm.

I learned the basic structure from the book *Creating Handmade Books* by Alisa Golden.

Victoria Van Horn, Wisequack Ranch, Honeydew, CA USA



Image of guineas in action is printed on both sides of Kodak Matte heavyweight paper using a Canon i9900. I wanted to use the sculptural aspect of the structure so I cut slots and the flags go through from front to back but are only glued on the side of the panel on which they rest. Each flag does double duty one image in the front and one in back. The “cover” is made from twigs, hardware cloth and jute twine. 11.5 x 20.3 x 11.4 cm.

Technique learned the structure online.

Peng-Peng Wang, Portola Valley, CA, USA

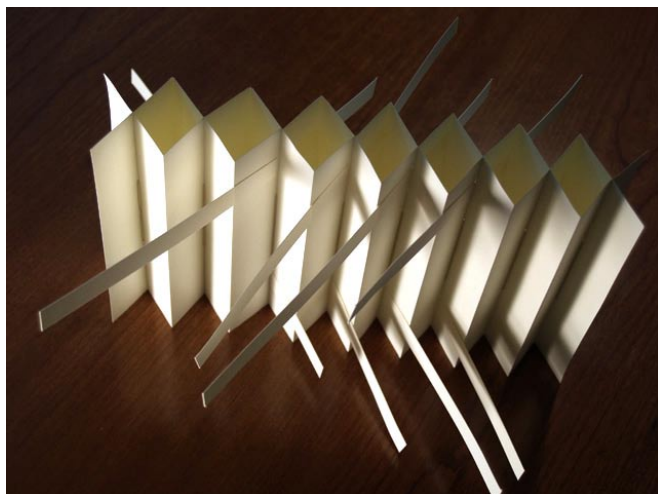


Identification, 2002

Inkjet Print on Acid-Free Paper. Other Materials: Velcro
I choose flag book structure for this work. It is a very dynamic construction. I had been struggling to find the right content for this special form. Finally I became inspired while organizing some old documents. The cover of this book is created from scanned images of my expired passport by which I entered the States. On one of the corners, you can find the stamp I received 13 years ago when I left my own country. The book opens up with my all sorts of identification cards with which many Americans and more especially all immigrants are familiar. In some sense, this is a history book — my history. Still, I find it somewhat ironic to see myself as an individual being constructed (or destructed) and finally presented by tiny pieces of cards. P.S. All numbers on the cards have been altered to protect my true and precious identity. Edition of 6. 14.3 x 10.2 x 1.27 cm.

Technique learned from Jody Alexander at Foothill College, CA.

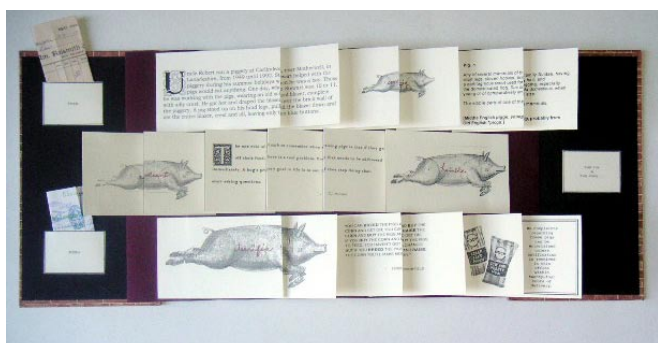
Rutherford W. Witthus, Philadelphia, PA, USA



Double-sided flag book with random paper flags inserted through slits where concertina folds meet. The two paper concertinas are sewn together with a simple pamphlet stitch. 14 x 19 x 27 cm opened

Technique learned from Hedi Kyle.

Susan Yelda, Edinburgh, Scotland, UK



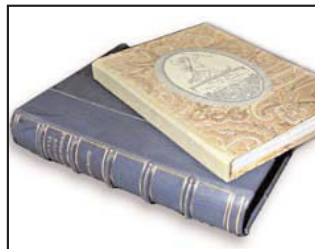
Porcine Peerings, 2006

Flag Book Structure, printed on card stock and cartridge paper, using an Apple G4 computer and Canon MP170 printer.

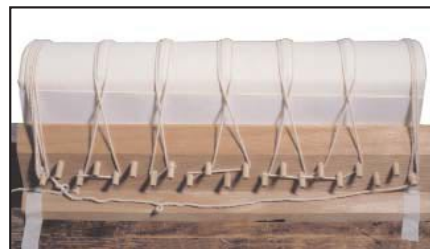
This book was made in Scotland, while helping my mother-in-law clear out her family home near Glasgow, after her last remaining sibling died. Her brother ran a piggery there and as we sorted through some 65 years of memorabilia she told me family stories. This book is for Anna and her brother, Robert. 21 x 52 x 1.5 cm

Technique learned from *The Bonefolder*, v. 2, no. 1, Fall, 2005.

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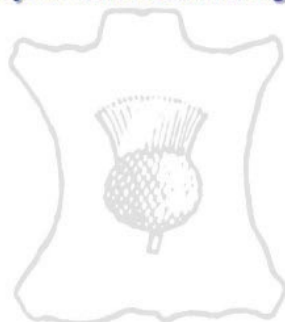
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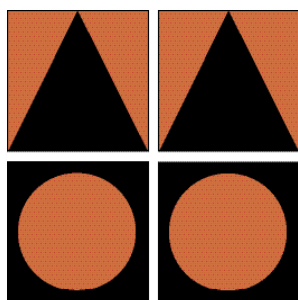
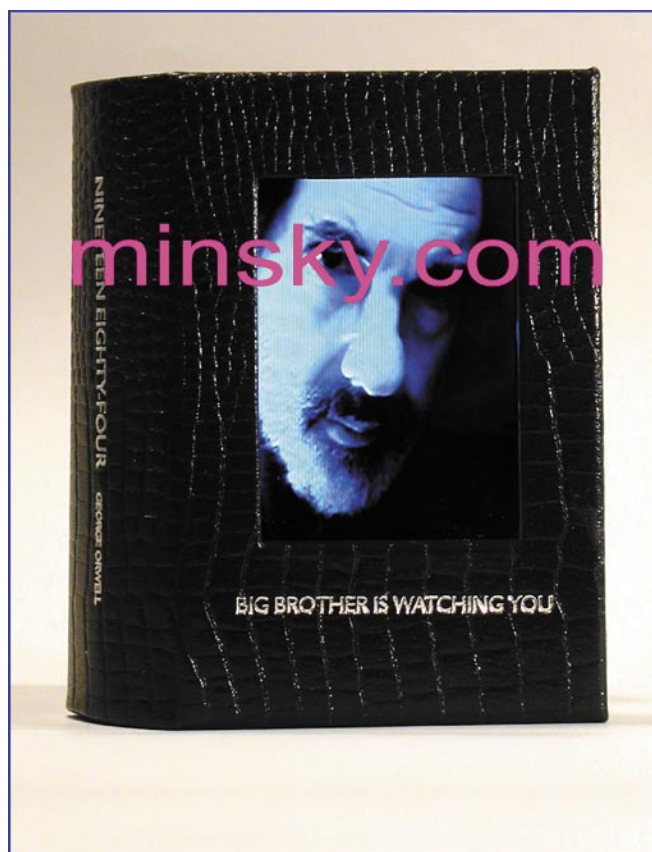
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